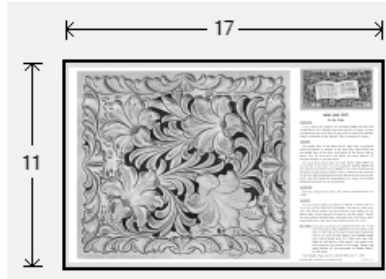# Doodle Page Digital Download

This PDF file contains 1 (one) Doodle Page. The PDF has been put together to give you options when it comes to printing. Pages and patterns that are larger than 8½x11 have been provided in two formats:

1) Full Size

If you would like to have a full size print out, take the full size pages to your local print shop and they can print it for you. All full size Doodle Pages are 11x17
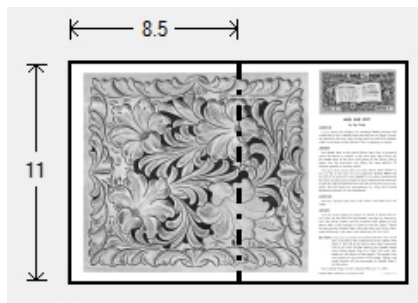

2) Tiled

The tiled pages give you the option of printing the full sized Doodle Pages at home. You print the tiled pages and then assemble them to make the larger patterns.

The Doodle Page PDF files are typically laid out like this:

Front – full sized, front – tiled, back – full sized, back – tiled

(Some Doodle Pages do not have backs)
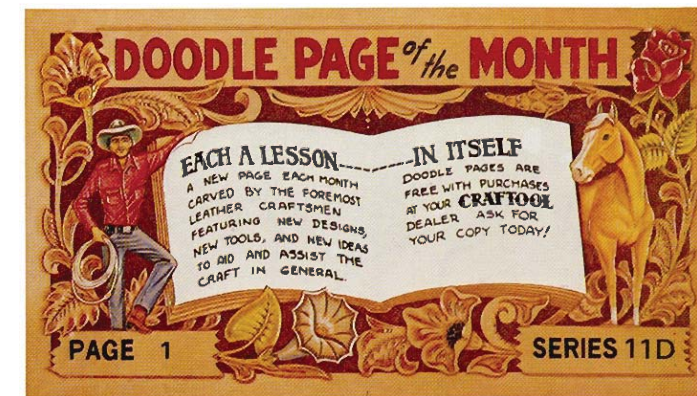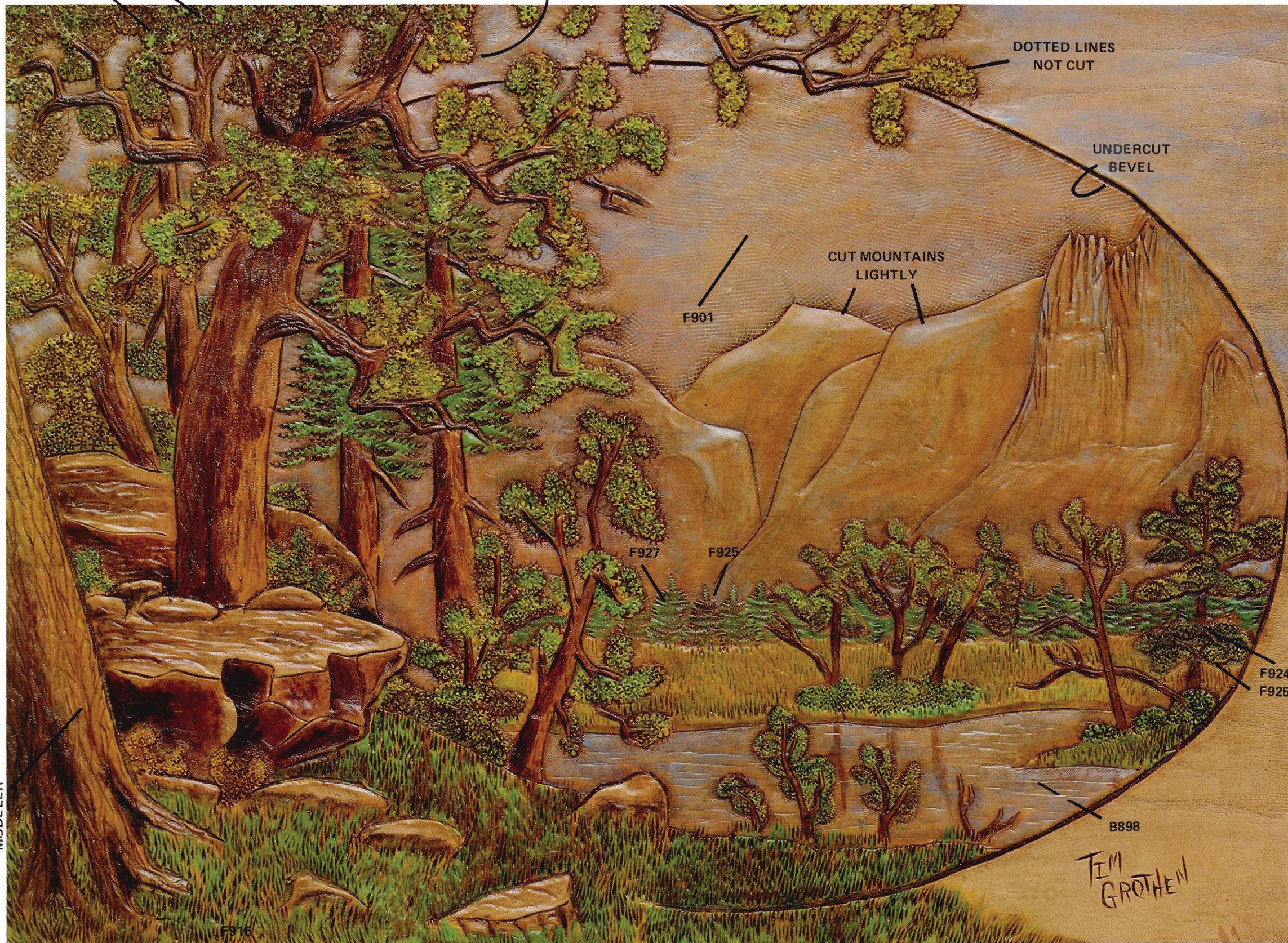
Please note: When printing on a home printer, the edges may get cut off. To avoid this, make sure "Page Scaling" is set to "Shrink to Printable Area" in the Adobe Reader print dialogue box. This will decrease the size of the Doodle Page a very small amount.
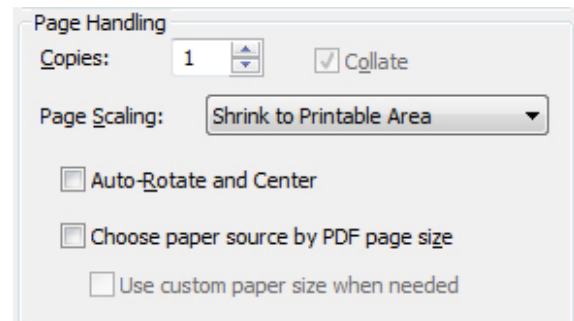
You may take this PDF file to your local print shop to have the full-size pages printed for your own personal use.

The illustration is labeled with the following call-outs:

- F873
- F924
- F922 / F923
- DOTTED LINES NOT CUT
- UNDERCUT BEVEL
- CUT MOUNTAINS LIGHTLY
- F901
- F927
- F925
- F924 / F925
- B898
- MODELER
- F916
- TIM GROTHEN

DEPTH AND ORDER OF TOOLING
BY
TIM GROTHEN

After showing some of the projects I do in leather to a seventh grade beginning leathercraft class, I was asked the question, "How do you get beginning students to bevel on the right side of the line?" I answered with the obvious answer of identifing and starting with the foremost part of the pattern and beveling away from it. This is a skill one must achieve before advancing from using only leather patterns which you can see which side of the line is beveled to drawing your own patterns or taking patterns from any pictures you see.

The basic concept of starting with the closest and working to the furthest is almost unique to leather tooling as compared to watching a painter. For example a painter would start with the clouds, the mountains, the forest, the lake, followed by the grass in the foremost part of the picture. This would never work with leather. There may be an occasional exception to the rule but generally this is the way it must be done.

To illustrate these theories, I chose a variation on a picture which hung in my grandfather's living room for as long as I can remember. It was the best thing I could think of that offered a variety of objects at varing distances. Before even starting on the project I looked at the picture to determine the closest objects to the furthest and decided the order and way it should be tooled. Also depth of tooling was considered which usually goes hand in hand with order of tooling. To obtain the appearance of extra depth in tooling you must never forget your matting tools. These tools are not nearly so important if you are tooling a single object that is at one distance away from the eye. But they are essential in getting many varied depths out of an eighth inch of leather.

Obviously the foreground grass, small rocks, and left hand corner tree were the first things to be tooled on this picture as they are the closet objects to the eye. After cutting and beveling, matt away from these lines. Don't be alarmed if while matting you cover over some of your tracing lines. Many of these guide lines will have to be retraced after matting so never throw your tracing paper away until the project is finished.

The large left hand rock and tree were the next to be tooled. These are still tooled as deeply as possible as they are still considered foreground objects. Don't forget the foliage that covers the branches is closer to your eye than the branch itself- so tool those leaves first.
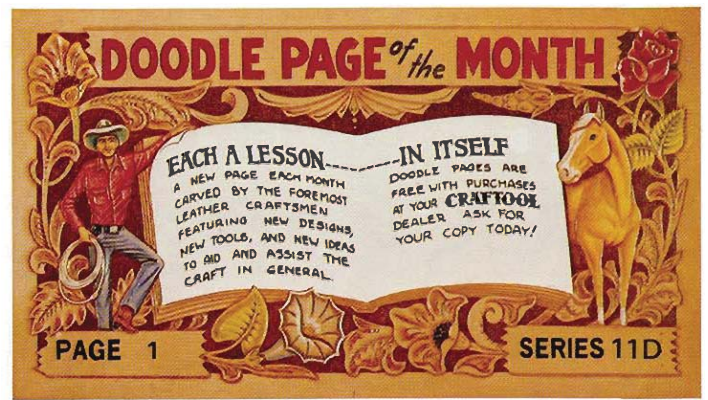
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Next the circular border is retraced (if necessary), cut, beveled and matted. Here also an undercut tool was used slightly to give a bit more offset for depth.

After this, the medium distance trees, lake, then distance trees were tooled in. Each time the distance was increased, the tooling depth and matting was decreased until finally the mountains could be lightly tooled. Don't forget that depth can be lost on a picture by tooling the very distant objects too heavily.

Another thing to consider to achieve more depth or varience in depth of tooling would be to emboss outward some of the foreground objects. This may or may not be practical for the project you're doing. Anyway , by keeping some of these basic concepts in mind you should be able to tool just about anything you see or dream up.

Cova Dyes and Tandy's (tan) Antique Leather Stain were used for color in this picture.

ABOUT THE AUTHOR

Tim Grothen, 27 is a farmer in Hastings, NE. He started leathercraft 8 years ago, while attending college at University of Nebraska at Lincoln. Tim enjoys traveling and spending time with his family. He is a member of the Cornhuskers Leathercraft Guild. This is Tim's third year as a Doodle Page contest winner.

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